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CATALOGUE

OF THE

M'Kie Burnsiana Library,

WITH A

LIST OF THE SUBSCRIBERS

FOR THE PURCHASE THEREOF;

A PANORAMIC VIEW FROM THE MONUMENT, AND DESCRIPTIVE NOTICE OF PLACES IN KILMARNOCK CONNECTED WITH BURNS, &c.

KILMARNOCK:
PRINTED BY JAMES M'KIE, 2 KING STREET.

IN AUGUST, MDCCCLXXXIII.

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IX. AUGUST, MDCCCLXXXIII.

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PRINTED AT JAMES M'KIE'S ESTABLISHMENT, KILMARNOCK.

THE M'KIE BURNSIANA.

THE collection of the different editions of Burns's Works made by Mr James M'Kie, Publisher, Kilmarnock, is perhaps the most complete of its kind that has ever been brought together by one individual. Starting more than forty years ago with the idea of a private collection, the volumes increased so rapidly on his hands that a special addition was made to his house to contain them, which soon became an interesting resort for every student and admirer of Burns both at home and abroad. It was long felt that such an unique collection ran the risk of being dispersed, and from time to time propositions were heard of from various quarters to ensure its permanency in this locality, by purchase on behalf of the public. Nothing came of these, however, until the year 1882, when the matter was taken up by the office-bearers of the Burns Club. In November of that year advances were made to Mr M'Kie, and a conditional sale agreed upon. A meeting of influential gentlemen in the locality was then called, at which Provost Sturrock presided, who, in speaking of the desirability of acquiring the collection, definitely stated that Mr M'Kie was prepared to accept a sum of Three Hundred and Fifty Pounds sterling for it, excluding his copy of the original Kilmarnock edition, a fine copy of which had already been presented to the Burns Monument Committee by Dr A. C. MacLaren, of London. A motion that the proposal be adopted, and that the Library be handed over to the Corporation, to be deposited in the Museum of the Burns Monument, was unanimously agreed to, and the following committee was appointed to carry it to a practical issue, viz.:—

GENERAL COMMITTEE.

PROVOST STURROCK.

BAILIE M'CULLOCH,
DR. ROBERT MUNRO,
DR. JAS. M'ALISTER,
MESSRS ALEX. WALKER,
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D. M'NAUGHT,
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JAMES ROSE.

EXECUTIVE COMMITTEE.

PROVOST STURROCK,
ALEXANDER WALKER,
JOHN BAIRD,
DR. MUNRO,
BAILIE M'CULLOCH.
THOMAS KENNEDY,
JOHN HUNTER,
DR. M'ALISTER,
WM. SOMERVILLE,
DUNCAN M'NAUGHT,
THOMAS M. GRANT.

DAVID MACKAY, President Burns Club, Convener.
ANDREW TURNBULL, Town Chamberlain, Treasurer.

DAVID SNEDDON, JAMES ROSE, } JOINT-SECRETARIES.

A sum of upwards of fifty pounds was subscribed by those present, and the appeal to the public was so favourably received, that in an exceptionally short time, the committee were enabled to report that they were in possession of a sum sufficient not only to complete the purchase of the Library, but also to provide suitable Cases for it.

Besides the volumes, the collection includes a series of curious and interesting scrap-books, seventeen in number, and dating from 1854 till 1883, bearing on the life and works of Burns, and also a few relics of the Poet.

CATALOGUE.

1786. Poems, chiefly in the Scottish Dialect. By Robert Burns. *First Edition.* 8vo. Printed and Published in July, 1786, by John Wilson, Kilmarnock. Six hundred printed; three hundred and fifty subscribed for. Copies are now very rare.

Presented by Dr. A. C. MacLaren, London.

——:o:——

1786. *The Edinburgh Magazine, or Literary Miscellany.* Vol. 4th. 8vo. October number contains "Review of Poems, chiefly in the Scottish Dialect, by Robert Burns." Kilmarnock, pages 284, 366. The number for November contains Extracts from the Poems of Robert Burns, "To a Mouse," "Epistle to W—— S——n," "Epistle to a Young Friend," and Extracts from "The Vision." The December number contains Critique on the Poems of Robert Burns, from the *Lounger.*

The Review in the *Lounger* for December, 1786, is usually noted as the first Criticism on the Poems of Burns, but this Edinburgh Magazine for October claims precedence.

1786. The Original Edition of the *Lounger.* Folio Volume. The No. for 9th December, 1786, is entirely filled with a notice of Burns's Kilmarnock Edition, written by Henry Mackenzie, whose laudatory review of the Poems was the herald of the Poet's fame in Edinburgh.

1786. *Monthly Review.* Vol. LXXVII. No. for December contains a review of First Edition.

1787. Poems, chiefly in the Scottish Dialect. By Robert Burns. *First Edinburgh Edition.* 8vo. Published in April, by William Creech, Edinburgh. Portrait by Beugo. List of Subscribers, extending to thirty-eight pages.

1787. *Monthly Review.* Containing a notice of the First Edinburgh Edition.

1787. Poems, chiefly in the Scottish Dialect. By Robert Burns. *Second Edition.* 8vo. Published in April, by W. Creech, Edinburgh. Portrait by Beugo. List of Subscribers, extending to thirty-eight pages.

1787. Poems, chiefly in the Scottish Dialect. By Robert Burns. *Third Edition.* 8vo. List of Subscribers. T. Cadell, London; A. Strahan and Wm. Creech, Edinburgh. A reprint of the Edinburgh Editions, and was issued in London, but is not so correct as the First and Second Editions.

1787. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. A reprint of the Kilmarnock Edition. Dublin: William Gilbert.

1787. The *Scots Musical Museum.* 1st vol. 8vo., with Music. Published 22nd May. James Johnson, music engraver, Bell's Wynd, Edinburgh. Contains 3 Pieces by Burns, who had a passionate interest in the success of this work.

1788. The *Scots Musical Museum.* 2nd vol. 8vo., with Music. Published 14th February. James Johnson, Edinburgh. Contains 36 Songs by Burns.

1788. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. Philadelphia. The First American Edition. A reprint of the Kilmarnock Vol.

1788. Poems, on various subjects, in Scots and English. 12mo. By James Macaulay, Edinburgh. Contains a "Poem to Mr R—— B——, Ayrshire."

1788. Poems, on several occasions. 8vo. By John Lapraik—the "bauld Lapraik" of Burns. John Wilson, Kilmarnock.

1788. Poetical Essays. By Gavin Turnbull. 8vo. Page 137—"The Bard," inscribed to Mr R—— B——.

1788. *Ramsay's Tea Table Miscellany.* 2 vols. in 1., 12mo. John Wilson, Kilmarnock.

1789. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. W. Gilbert, Dublin. A reprint of the Edinburgh Edition.

1789. *The Practical Figurer.* 8vo. By Wm. Halbert, schoolmaster, Auchinleck. John Neilson, Paisley. The Poet's name appears among the list of Subscribers.—"Robert Burns of Parnassus."

1789. Poems. By David Sillar. 8vo. John Wilson, Kilmarnock. This is "Davie, a brither Poet" of Burns.

1789. The *Antiquities of Scotland.* By Francis Grose, F.S.A. 2 vols. 4to. Illustrated. S. Hooper, London. Burns wrote *Tam o' Shanter* for this work, and in its pages the Poem first appeared.

1790. The *Scots Musical Museum.* 3rd vol. 8vo., with Music. Published, 22nd February. James Johnson, Edinburgh. Contains 40 Songs by Burns.

1790. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. William Magee, Belfast.

1790. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. William Gilbert, Dublin.

1790. Poems, chiefly in the Scottish Dialect. By A. Shirrefs, A.M. W. Creech and P. Hill, Edinburgh. Burns met the author at Aberdeen, and describes him as "a little decrepit body, with some abilities."

1790. Dun's Sermons. 8vo. J. Wilson, Kilmarnock. Contains the "Deil's Answer to Burns," and "Burns's Charitable Wish."

1790. Poems, consisting of Miscellaneous Pieces. 8vo. By Jas. Mylne, Lochill. "Verses to Burns." In the list of Subscribers' Names, is "Mr Robert Burns, Ellisland."

1792. The *Edinburgh Musical Miscellany*—Scotch, English, and Irish Songs set to Music. 2 vols. 12mo. Notwithstanding Burns's fame at this date only One Song by him appears in the work.

1792. The *Scots Musical Museum.* 4th vol. 8vo., with Music. Published 13th August. James Johnson, Edinburgh. Contains 50 Songs by Burns.

1792. Poetical Works of Janet Little, the Scotch milkmaid. 8vo. John & Peter Wilson, Ayr. Contains an "Epistle to Mr Robert Burns."

1793. Poems, chiefly in the Scottish Dialect. By Robert Burns. *Second Edition*—considerably enlarged. 2 vols. 8vo. T. Cadell, London; and W. Creech, Edinburgh.

1793. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. in 1., 12mo. W. Magee, Belfast.

1793. A Select Collection of Original Scottish Airs for the Voice, with Symphonies and Accompaniments for the Pianoforte, Violin, &c., specially arranged for the work, by Hadyn, Beethoven, &c. 6 vols. folio. Published between 1793 and 1841. Collected and Edited by George Thomson, Edinburgh. Burns contributed about 60 Original Songs to the Collection.

1794. Poems, chiefly in the Scottish Dialect. By Robert Burns. A *New Edition*—considerably enlarged. 2 vols. post 8vo. Beugo's Portrait. William Creech, Edinburgh. The last edition published in the Poet's lifetime, and of which he superintended the printing.

1794. The *Lounger*. 3 vols. 12mo. The Complete Work. A. Strahan, Edinburgh, Edited by H. Mackenzie. A reprint of the folio edition, which stopped on 6th January, 1787.

1796. The *Edinburgh Magazine*. 8vo. July to December. September number contains "Some account of Robert Burns," by one who knew him.

1796. *Aberdeen Magazine*, from June to December. 8vo. Notices of Burns.

1796. The *Scots Musical Museum*. 5th vol. 8vo., with Music. Published in December. James Johnson, Edinburgh. Contains 45 Songs by Burns.

1797. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. 12mo. Nasmyth's Portrait. T. Cadell, jun., and W. Davies, London; and Wm. Creech, Edinburgh. A reprint of the 1794 Edition.

1797. *Monthly Magazine* for January. 8vo. Contains "Memoirs of the Life of the late Robert Burns," by Robert Heron, and a "Poem to his Memory."

1797. A Memoir of the Life of Robert Burns. By Robt. Heron. 1 vol. 8vo. T. Brown, Edinburgh. With other Burnsiana.

1797. The *Scots Magazine* for January. 8vo. James Watson, Edinburgh. Contains an account of "The Life and Writings of Robert Burns, the Ayrshire Poet," with "Lines to his Memory."

1798. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. in 1, 12mo. W. Creech, Edinburgh.

1798-99-80. *Poetical Miscellany* and Series of Chap Books. 5 vols. By Chapman & Lang, Stewart & Meikle, and Brash & Reid. For details of which see M'Kie's Popular Edition of Burns, vol. 2nd, pages 82 and 175.

1800. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. post 8vo. W. Creech, Edinburgh. A reprint of former Editions, but got up in superior style.

1800. Works of Robert Burns, with an account of his Life and Writings; to which is prefixed some observations on the character and condition of the Scottish Peasantry. 4 vols. demy 8vo. Portrait and illustrated title pages. Printed by J. M'Creery, Liverpool, for T. Cadell, jun.; and W. Davies, London; and W. Creech, Edinburgh. This is Dr. Currie's First Edition, published for the benefit of Burns's widow; has a long list of subscribers' names. The first vol. contains the Life of Burns; the second, his Letters, interspersed with twenty-nine Poems not in previous editions; the third is a reprint of Poems in former editions, and a few additional pieces, with "Appendix," containing some particulars of the history of the Poems in this edition, by Gilbert Burns; the fourth vol. contains his Correspondence, and many poetical effusions for the first time printed. The date of the poet's birth is noted as on the 29th January, 1759, instead of the 25th January—a mistake corrected in all Currie's subsequent editions, but not in many others.

1800. Ferguson's Poems. Two copies—different editions. Burns erected a Monument to Ferguson in the Canongate Churchyard, Edinburgh.

1801. Works of Robert Burns, with an account of his Life, &c., &c. 4 vols. 8vo. *Second Edition.* Printed by R. Noble, for T. Cadell, jun., and W. Davies, London; and William Creech, Edinburgh. A reprint of Dr. Currie's first edition —Subscribers' names omitted, Errata corrected— and Additional Letter from Gilbert Burns in the Appendix to first vol.

1801. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. 12mo. To which is prefixed, a Life of the Author. J. Taylor, Berwick-upon-Tweed.

1801. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. To which are added, several other Pieces not contained in any former edition of his Poems. Original Portrait, and view of Burns's Cottage. W. M'Lellan, Glasgow.

1801. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2vols. small 12mo. Vignette Titles, with Portraits. H. Richardson, Berwick-upon-Tweed. The second vol. has an Appendix, with a Selection of Pieces which have appeared separately.

1801. Poems ascribed to Burns, not contained in any edition of his works hitherto published. Thin 8vo. Printed by Chapman & Lang, for Thomas Stewart, Glasgow. *The Jolly Beggars, The Kirk's Alarm*, and *Holy Willie's Prayer* are re-produced here. An Addenda contains, "Stanzas to the Memory of Burns," by Edward Rushton, Liverpool; and Mrs Grant of Laggan.

1801. Alonzo and Cora, with other Original Poems, principally Elegies; to which are added, Letters in Verse, by Blacklock and Burns. By Elizabeth Scot, a native of Edinburgh. 8vo. London. Mrs Scot was the "Guidwife of Wauchope House." In this vol. first appeared her Address to Burns, and his Reply.

1801. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. Glasgow: Chapman & Lang.

1801. The Works of Robert Burns. 4 vols. 8vo. Philadelphia. Thos. Dobson. First American Edition of Currie's Burns.

1801. Poems, by Robert Burns. 2 vols. 18mo. Embellished with beautiful Engravings. Edinburgh: Oliver & Co.

1801. Another copy. A reprint of the foregoing for J. & J. Scrymgeour, Edinburgh.

1801. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. 32mo. Edinburgh: James Robertson.

1801. Miscellanea Perthensis; containing a number of Original Pieces, in Prose and Verse. 12mo. R. Morison, for Will. Morison, Perth. Contains "Poems ascribed to Robert Burns, not contained in any other edition of his works;" and several "Stanzas addressed to Robert Burns." Several of Burns's Poems first appeared in this work.

1802. The *Pic-Nic*, a Miscellany in Prose and Verse. 12mo. A reprint of the previous work, with a different title page.

1802. Works of Robert Burns, with an account of his Life, &c. 4 vols. demy 8vo. *Third Edition.* W. Davies, London; and W. Creech, Edinburgh. An exact reprint of Dr. Currie's second edition. Type smaller in the contents and introduction.

1802. Stewart's Edition of Burns's Poems, including a number of Original Pieces never before published, with Life and Character. 18mo. This is a very complete edition for its date. *The Jolly Beggars, Twa Herds, Epistle to a Taylor*, &c., are given in a more *complete* form than in the Chap Books.

1802. Another Stewart's Edition, with the Letters to Clarinda added; and a third with a Selection of the Poems only, all illustrated with the same plates.

1802. Letters addressed to Clarinda, &c.—never before published. 18mo. T. Stewart, Glasgow. "This volume was suppressed."—*Lowndes.*

1802. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. 18mo. Paisley: printed by J. Neilson, for R. Smith, bookseller. Contains a Sketch drawn by a lady, a native of Jamaica, and intimate acquaintance of the Poet. The publisher—R. Smith—was fined for having pirated from Currie, and the edition was suppressed.

1802. Crerar's Edition of Burns's Poems, with his Life and Character. 2 vols. 18mo. J. Crerar, Kirkcaldy.

1802. The Poetical Works of the late Robert Burns. 12mo. Newcastle-on-Tyne: M. Angus & Son.

1802. Poems of Robert Burns. 18mo. F. Ray, Dundee.

1802. Poems of Robert Burns. 24mo. Edinburgh: Oliver & Co.

1802. The *Metrical Miscellany.* 8vo. Consisting chiefly of Poems hitherto unpublished. This collection was edited by Mrs Walter Riddel, the friend of Burns, and contains 18 of her Poems.

1803. The *Scots Musical Museum.* 6th vol. 8vo., with Music. Published in June. James Johnson, Edinburgh. Contains 18 Songs by Burns.

1803. Works of Robert Burns, with an account of his Life, &c., &c. 4 vols. 8vo. *Fourth Edition.* W. Creech, Edinburgh. Dr. Currie's reprint of previous editions. Several new Letters added, and some omitted.

1803. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. J. Findlay, Arbroath.

1803. A second copy, with a different imprint.

1803. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. 24mo. N. Kelly, Dublin. With Observations on the Character and Genius of Burns, "A Monody," by Wm. Reid; and "Verses to his Memory."

1803. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. 32mo.—(Vol. 2nd wanting). London: R. Thurgood.

1803. Poems on Various Subjects. By Mrs Grant of Laggan. Contains, "Remarks on the Character of Burns," "Lines on his Death," and "Poetical Address to Mrs Dunlop," on reading Burns's Letters to that lady.

1803. Information for Thomas Stewart, bookseller, Greenock, against Messrs Cadell & Davies, and others. Answers for James Robertson, printer in Edinburgh, to the petition of Cadell & Davies, respecting the printing and publishing of the *Letters to Clarinda*. 4to. Stitched up with other Burnsiana.

1803. Zeluco. By Dr. Moore. 2 vols. in 1, 12mo. A favourite book of Burns's in his early days. To Dr. Moore Burns sent the sketch of his early life, which has been copied by almost every Biographer since.

1804. Poetical Works of Robert Burns. 3 vols. 12mo. T. Cadell and W. Davies, London.

1804. Poems of Robert Burns; with his Life and Character. 18mo. Portrait by Mackenzie. J. Turnbull, Edinburgh; and Cameron & Co., Glasgow.

1804. Poems, chiefly in the Scottish Dialect. By Robert Burns. 18mo. Glasgow: W. Lang.

1804. Poems, chiefly in the Scottish Dialect. By Robert Burns. 2 vols. in 1, 12mo. A. Edwards, Cork. First vol. contains "Heron's Life of Burns," and early Poems; second vol., the later Poems, and some Poems by John Mayne.

1804. Observations on a short tour made in the summer of 1803, in the Western Highlands of Scotland. 18mo. Sael & Co., London. Interesting Notices of Burns and Dumfries.

1805. Works of Robert Burns; with an account of his Life, and a Criticism on his Writings; to which are prefixed some Observations on the Character and Condition of the Scottish Peasantry, with Letters to Clarinda. 4 vols. 12mo. Archer & Ward, and D. Simms, Belfast.

1805. Poems, chiefly in the Scottish Dialect. By Robert Burns. 18mo. Portrait and illustrated title. Printed by Thomas Turnbull, for Denham & Dick, Edinburgh.

1805. Another Edition, by the same publishers—no plates—[in the original boards]; also a third Edition, printed for Thomas Oliver.

1805. Works of the late Celebrated Robert Burns; with a sketch of his Life and Character. 48mo. J. Johnstone, Edinburgh. A unique edition.

1805. Burns Illustrated. 8vo. Containing Nineteen Views in North Britain, illustrative of the Works of Robert Burns; with Descriptions, and a Sketch of the Poet's Life. Storer & Greig, London.

1805. Views in North Britain, illustrative of the Works of Robert Burns; with Descriptions, and a Sketch of the Poet s Life. 4to. 37 Plates. Storer & Greig, London. [A large paper edition of the work, with extra plates.]

1805. A New Biographical Dictionary. 18mo. Sketch of Burns.

1806. Works of Robert Burns; with an account of his Life, &c., &c. 4 vols. 8vo. *Fifth Edition.* Cadell & Davies, London; W. Creech, Edinburgh.

1806. Poems, chiefly in the Scottish Dialect. By Robert Burns. 12mo. London: Macpherson & Boyle.

1806. The Poems of Robert Burns. 32mo. Edinburgh: Oliver & Co.

1806. Letters addressed to Clarinda. 12mo. Archer & Ward, Belfast.

1807. Works of Robert Burns; with an account of his Life, &c. 4 vols. 12mo. Simms & M'Intyre, Belfast. Reprint of Dr. Currie's Edition, with Letters to Clarinda added.

1807. Poetical Works. Collated with the best Editions. By Thomas Park, F.S.A. 2 vols. 18mo. W. Suttaby, London. *Stanhope Press Edition* of the Poets. Beautiful little copy. English Poems separated from Scotch.

1807. Works of Burns; with a sketch of his Life. 48mo. John Johnstone, Edinburgh. View of the Cottage where the Poet was born.

1807. Poems, chiefly in the Scottish Dialect. By Robert Burns. 18mo. An account of his Life; Glossary and Portrait. R. Hutchison, Glasgow.

1807. A reprint of the same edition for W. Anderson, Stirling.

1807. Poems, chiefly in the Scottish Dialect. By Robert Burns. Edinburgh: Constable & Co. Printed by F. Ray, Dundee.

1808. Poetical Works of Robert Burns; with his Life. 2 vols. 12mo. Engravings on Wood by Bewick, from Original Designs by Thurston. Catnach and Davison, Alnwick.

1808. Poetical Works of Robert Burns; with his Life. 2 vols. 12mo. Engravings on Wood by Bewick, after Thurston. W. Davison, Alnwick.

1808. Poems, chiefly in the Scottish Dialect. By Robert Burns. 24mo. Glasgow: Printed by D. M'Kenzie, for R. Smith & Co., booksellers, Paisley.

1808. Reliques of Robert Burns. By R. H. Cromek. *First Edition.* 8vo. London: M'Creery.

1808. The Poems of Burns. 32mo. Musselburgh: J. Findlay.

1808. The Burniad. By John-Henry Kenney. 12mo.

1808. The *Scots Magazine.* Vol. 70. 8vo. Page 48, two Unpublished Poems by Burns.

1808. *Caledonian Musical Repository.* 8vo. Edinburgh: Oliver & Co. Contains a number of Burns's Songs.

1808-9. *Edinburgh Review.* 8vo. Page 249, Jeffrey's Review of Cromek's Reliques.

1809. Works of Robert Burns; with an account of his Life, &c. 4 vols. demy 8vo. *Sixth Edition.* Edited by Dr. Currie. Cadell & Davies, London.

1809. Works of Burns. A *New Edition.* 48mo. Oliver & Boyd, Edinburgh.

1809. Letters to Clarinda. 12mo. Philadelphia: J. B. Austin.

1809. Amusement of Leisure Hours: or, Poetical Pieces, chiefly in the Scottish Dialect. By the late Rev. John Skinner, Langside. 12mo. Stuart Cheyne, Edinburgh. Contains "Rhyming Epistle to Burns on his Address to a Louse."

1809. The *Caledonian Musical Museum*; with Portrait and *Facsimile* of the Handwriting of Burns, and containing 200 Songs by that immortal bard. The whole edited by his Son. 12mo. J. Dick, London.

1810. Poetical Works of Robert Burns. 2 vols. 12mo. S. A. Oddy, London.

). Select Scottish Songs, Ancient and Modern ; with Critical Observations and Biographical Notices. By Robert Burns. Edited by R. H. Cromek. 2 vols. 8vo. Cadell & Davies, London.

). Remains of Nithsdale and Galloway Song. By R. H. Cromek, Editor of the *Reliques of Robert Burns*. 8vo. Cadell & Davies, London.

). Lives of the Scottish Poets. By David Irving, LL.D. 2 vols. 8vo. Portrait. Longman & Co., London. Contains a Life of Robert Burns.

1. Poems of Robert Burns ; with an account of his Life, and Miscellaneous Remarks on his Writings, by J. Walker. 2 vols. 8vo. Contains many Poems and Letters not in Dr. Currie's Edition. Edinburgh : Trustees of the late James Morison, Perth.

1. Life and Character (only) as in above work. Published by same parties. 1 vol. 8vo.

1. Poetical Works of Burns. 12mo. M. Angus & Son, Newcastle-on-Tyne.

1. Memoirs of the Life, Writings, and Correspondence of William Smellie. By Robert Kerr. 2 vols. 8vo. Portrait. John Anderson, Edinburgh. Smellie printed the First Edinburgh Edition ; was a boon companion of Burns, and member of the Crochallan Club ; a man of rare gifts ; Author as well as Printer. His Correspondence with Burns in this work.

1. Burnomania : The Celebrity of Robert Burns Considered. 12mo. Written by the Rev. Dr. Peebles, Ayr.

1. Babylon and other Poems. By the Hon. Annabella Hawke. 12mo. London : William Miller. Page 79, the Grave of Burns.

1. Northumbrian Minstrel. Contains several Songs by Burns, and also gives him as the author of others he never wrote.

1. Poems, by Lieut. Charles Gray of the Royal Marines. 12mo. Cupar : R. Tullis. [Capt. Gray was a member of the Irvine Burns Club, and a great enthusiast in Burns.]

2. Poetical Works of Robert Burns ; with his Life. 2 vols. 12mo. Wm. Davison, Alnwick.

2. Poetical Works of Robert Burns. 2 vols. in 1, 12mo. J. Goodwin, London. A novelty in this Edition is a Monody, to the tune of *Gaffer Gray*, by Stephen Kemble.

1812. A Critique on the Poems of Robert Burns. Illustrated by Engravings and Portrait. 8vo. Bell & Bradfute, Edinburgh.

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1879. Jottings in Prose and Verse. By Dr. White, Irvine. 8vo. Contains Speeches and Poems on Burns.

1879. Burns Bazaar Scrap-Book, October 2nd, 3rd, and 4th.

)\. Auld Acquaintance: A Birth-day Book of the Wise and Tender Words of Robert Burns. Compiled by James B. Begg, a Grandnephew of the Poet. 16mo. Edinburgh: Nimmo.

)-80. The National Burns. Edited by the Rev. G. Gilfillan, 2 vols. 4to. W. Mackenzie, Glasgow.

). Remains of Nithsdale and Galloway Song. By R. H. Cromek, F.A.S. 8vo. Paisley: Alex. Gardner.

). The History of Kilmarnock. By Archd. M'Kay. With Maps of the Town. *Fourth Edition.* Revised and enlarged. 8vo. Printed by James M'Kie. A lot of Burnsiana, with a detail of the Unveiling of the Burns Statue, and History of the rise and progress of the Movement.

1. Poems of Robert Burns; with a Glossary. 2 vols. 32mo. London: W. Kent & Co.

1. Burnsiana, various, being a Volume of Burns Pamphlets.

1. The Book of Scotsmen. By Joseph Irving. Small 4to. Paisley: A. Gardner. "Robert Burns, Poet;" also, notices of his Eldest Son and his Brother Gilbert.

1. Bibliography of Robert Burns; with Biographical and Bibliographical Notes and Sketches of Burns Clubs, Monuments and Statues. By James Gibson. 8vo. Kilmarnock: James M'Kie.

1. Holograph Orders for Bibliography of Robert Burns. 8vo.

1. Poems for the Period. By Heone. Edited by the Rev. Henry Reid, M.A. Irvine: Chas. Murchland. Dedicated to the Irvine Burns Club.

1. Burns at Mossgiel; with Reminiscences of the Poet, by his Herdboy. By Wm. Jolly, F.R.S.E., &c. 16mo. A. Gardner, Paisley.

2. Macfarlan's Poems. 12mo. Kilmarnock: James M'Kie. Several Poems on Burns.

2. Lockhart's Life of Robert Burns. Enlarged Edition. Revised and corrected. By Wm. Scott Douglas. Crown 8vo.

2. The Dream of a Masque, and other Poems. By J. Hyslop. 12mo. Kilmarnock: James M'Kie. The Burns Centenary Prize Poem; Lines on Robert Burns, by Mrs Hyslop.

2. The Complete Poetical Works of Robert Burns. 12mo. London: Cassell, Petter & Galpin.

1882. The Poetical Works of Robert Burns. 32mo. Porter & Coats, Philadelphia.

1883. Poems and Songs. By Andrew Ross Fisher. Burns—pages 9, 68, and 89.

1883. The Epistles of Noah. Edited by George Umber, A.R.A. 8vo. "Burns: Frae a Showman's Pint o' View." Glasgow: Robert L. Holmes.

Seventeen Imperial Quarto Volumes of Scrap Books, dating from 1854 to 1883; also, Scrap Book with Photographic Illustrations of the *Cotter's Saturday Night, Tam O' Shanter*, &c.; and a few Volumes of Pamphlets and Sheets—Pictorial and Musical—some with *Fac-simile* of Burns's "noble manly hand," all containing matter interesting to lovers of Burnsiana; likewise a few odd Editions, different from any enumerated in Catalogue, some wanting titles, &c.

Added since foregoing was printed:—

1832. The Works of Robert Burns. By John Lockhart. 8vo. Sheldon & Co., New York.

1835. The Works of Robert Burns; with Selected Notes of Allan Cunningham. 8vo. Leipsic: Frederick Fleischer.

1835. The Life of Robert Burns. By Allan Cunningham. 12mo. London: James Cochrane & Co.

Reliques of Burns.

Rush-bottomed Chair and Dram Glass, the Property of Burns at the time of his death.

Poems on several occasions. 1754. 8vo. By Dr. Blacklock, who advised Burns's going to Edinburgh to publish his Second Edition.

Vol. III. of the *Spectator*. 1776. 12mo. Which belonged to the Poet's Father, with his handwriting, and which the Poet had perused.

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RELIQUES OF BURNS.

The following Articles are placed in the East Wing of the Building, where also the M'Kie Burnsiana Library is deposited:—

HOLOGRAPH DOCUMENTS.

"Epistle to a Young Friend," which belonged to the late Dr Johnson, Irvine, and was purchased by the Monument Committee at a public sale.

Letter—"Burns to Robert Muir, Kilmarnock," presented by the family of the late Mr David Rankin, Barbadoes Bank.

The following Manuscripts, mounted on Moveable Frames:—

Letter from "Robert Burns to Mr Wm. Stewart, Closeburn" —1 page.

Letter from "Robert Burns to David Staig, Esq., Provost of Dumfries"—3 pages 4to, and part of the fourth.

Ballad—"Lassie wi' the lint white locks"—foolscap.

Song—"Last May a braw wooer cam' doun the lang Glen"—1½ foolscap pages. The remainder of the page is filled with a note as to these Burns Manuscripts, and is to the effect that the Letter to "Mr Wm. Stewart, Closeburn," was bought at a sale of Burns's MS. in Edinburgh, and the second Letter was written by the Poet when he resided in Dumfries, and is addressed on the back to "David Staig, Esq., Provost of Dumfries," who was Agent for the Bank of Scotland in that town; that Letter and the Manuscripts of "Lassie wi' the lint white locks," and "Last May a braw wooer cam' doun the lang Glen," were given by Mr David Staig, Butterant, Ireland, son of Provost Staig, to Edward Murray, Banker, Fermoy, Ireland (who served his apprenticeship with Provost Staig), by whom they were bequeathed to William Daer Elder, Dumfries, and from whom they were purchased by the Burns Museum Committee.

———:o:———

Burns's "Song of Death," in the handwriting of Thomas Campbell, poet, given by him to John Templeton, vocalist, by whom it has been presented to this Museum.

"When the Kye comes hame," in the handwriting of James Hogg, with note at foot by R. A. Smith, presented by Mrs John Lawson, Iowa (formerly of Paisley).

Song—"Let Lexlip be proud of its close shady bowers"—in the handwritting of Gavin Turnbull, poet, presented by Archd. M'Kay, historian of Kilmarnock.

BOOKS.

First Edinburgh Edition of Burns's Poems, and a few other copies, some of them rare. Also a Copy of Lapraik's Poems.

There is also a "Poet's Album," containing poems in the handwriting of the various authors, and a "Scrap Book" in which is a collection of letters and other documents written by Lord Glencairn, George Thomson, Sir James Shaw, and others, and a number of interesting Fac-similes of Burns's letters, &c.

Original Minute Book, of the Kilmarnock Burns Club, instituted 1808.

PICTURES.

Burns (faithful copy of Nasmyth), by James Tannock, London, and presented by him to the Kilmarnock Burns Club, 1842, besides other portraits of the Bard, both Oil Paintings and Engravings.

Portrait of Mrs Thomson (Jessie Lewars), by J. Irvine, A.R.S.A.

Mossgiel as in Burns's time, painted by the late J. K. Hunter; and portraits of Capt. Grose, Sir Walter Scott, Sir James Shaw, John Templeton, the famous tenor and unrivalled exponent of Burns's Songs; John Ramsay, poet; and a number of pictures illustrative of Burns's Works, Tam O' Shanter, Duncan Gray, &c.

In this room there is also a fine portrait of the late Alex. Kay, the donor of the Kay Park and Kay Schools. In addition there is a cast of Burns's Skull, presented by Mr James Hamilton, town clerk; Snuff-Box, made of wood from Alloway Kirk, presented by Mrs Burns, the Poet's widow, to Dr. Bogie, Dumfries, 1810; Draught-Board, used by Robert and Gilbert Burns at Lochlea, presented by their niece, Miss Begg, Bridgehouse, Ayr; Piece of the Rafters of the Old Farm of Lochlea, and Piece of Rafter from Mossgiel; Piece of "Mary's Thorn" from Coilsfield; Pair of Child's Shoes, made by John Davidson (Souter Johnny); Razor and Case, which belonged to James Humphrey (the bleth'ring bitch), presented by his daughter, Mrs M'Cosh, Tarbolton; Dram-glass, which belonged to "Tam Samson;" with many other little articles which, although of little intrinsic value, are all interesting to lovers of Burns.

There are also here Three Burns Statue Models. The first is by Mr W. G. Stevenson, who received the commission for the Statue which now adorns the front of the building; the second is by Mr D. W. Stevenson, Edinburgh, to whom was awarded a premium of £50; the third by Mr J. M'Bride, Edinburgh, who received a premium of £25.

VIEW FROM MONUMENT.

THE scene, on every side, is almost unrivalled for extent and the richness and variety of its pastoral beauty; and it comprises every element characteristic of a lowland rural landscape, with not a few subdued yet firm suggestions in the distance of the more picturesque features of the "land of the mountain and the flood." The magnificent extent of the variegated panorama first strikes the beholder, and few there must be with "soul so dead" who can gaze unmoved upon such a glorious landscape on a summer day, through the buoyant atmosphere, sunlit and tremulous, producing the quivering lights and shades of those ethereal and evanescent tints whose mystical blending is beyond the reach of the most perfect art. Like a vast amphitheatre it ascends on every side—rich, undulating and wooded, with white farm houses and stately mansions peeping out here and there from green clumps—and stretching away, ever ascending, till the verdant slopes are merged in the mellow brown moors and purple hills of the distance. Looking to the west and south-west, the town fills up the foreground, the portion in front along the banks of the river being the most ancient. The domed spire seen in front and close to the railway is that of the High Church, immediately behind which is seen the tower of the Free High. The Grecian building on the eminence to the right is the Infirmary, with the Roman Catholic Church of St. Joseph's in the rear. Sweeping the eye towards the south, the pointed red spire of the Free Grange stands out prominently, with Morton's Observatory on the right. Further south, and nearer the spectator, the top of the quaint spire of the famous Laigh Kirk may be observed, with the square four peaked tower of St. Marnock's to the left; and on the margin of the view in this direction the Albert tower of the Corn Exchange and the steeple of the King Street U.P. Church are observed almost in a line with each other. The serrated range of Arran forms the background of the western view, the whole length of the island being visible from the extreme north to the Southend and Pladda. Along the greater part of the base line of the distant hills, the gleaming waters of the Firth of Clyde are clearly discernible. Between the spires of Free Grange and St. Marnock's, the Dundonald hills intercept the view of Troon, Ayr, and the Carrick shore. Dun-

donald Castle may here be observed on its green mound against the dark background of the Auchans woods, in the midst of which (though from this point invisible) stands the picturesque ruins of Old Auchans, where Susannah, Countess of Eglinton, entertained Dr. Johnson when on his Scottish tour. Further to the right is the lowlying shore of Irvine Bay. The chimneys of the ancient burgh of Irvine are easily made out by the smoke on the horizon, between which and the spectator lie the patrimonial domains of the once rival houses of Eglinton and Glencairn. The range to the north-west bounding the view is that of Kilbirnie, rising above which the "lofty Benlomond" may be made out on a clear day. In the middle distance in this direction, but invisible with the strongest glass, lies the village of Dunlop near which resided Mrs. Dunlop of Dunlop, the life-long friend of Burns. Looking due north, and distant about half-a-mile, are the ruins of Dean Castle the residence of the Boyds (an exhaustive account of which family is contained in M'Kay's "History of Kilmarnock"), with the modern mansion of Mr. Turner, factor to the Duke of Portland, close beside it. The whole of the surrounding scenery forms an appropriate setting for the ancient ruin. Assloss house, long the residence of Major Parker, one of the early patrons of the poet (now the property and residence of A. L. Clark, Esq.), crowns the eminence in the background, while further along, Craufurdland Castle can be faintly discerned amid the thickly-treed slopes of the Craufurdland river, and in the distance the Moor of Fenwick, on which still stands the little farm house of Lochgoin with its imperishable record of bravery in the cause of religious freedom. The entire level space between this point round to where, in the east, the eye rests on the conical wooded peak of Loudoun Hill is inseparably connected with the history of the heroes of the Covenanting times—Howie of Lochgoin, Paton of Meadowhead, and Brown of Priesthill, and there is scarce a glen or mosshag in the scene under inspection but has its tale of outrage and persecution. In the bogs and marshes of the Fenwick Moor the two streams that feed the Marnock have their source. The highway in the foreground wending northward is the Grassyard Road which joins the main road between Galston and Fenwick near the latter village. Turning towards the east, in the foreground is the New Cemetery with its Gothic archway and memorials of the dead. The highway to the right is the Grougar Road which wends by Templeton Burn and the picturesque slopes where stood the house of Tammie Reyburn, the Ayrshire Hermit, to the fairy glens around Loudoun Queir, where, with her illustrious ancestors, sleeps the gifted and unfortunate Lady Flora Hastings. The eye here rests on a beautiful tract of country sweeping in verdant waves up the valley of the Irvine to

udoun's bonnie woods and braes," where the imposing ances-
pile of the Hastings family overlooks Galston and Newmilns;
as the eye travels round from the blackwooded peak of
loun Hill across the fertile valley and along the Galston
r, the high hills of Cumnock and Dalmellington are seen
ıst the distant sky; while nearer, the base line of Loudoun
marks both the source of the Irvine and the bloody field of
nclog. The town of Galston is distinctly visible in all weathers.
moor immediately behind must ever be associated with that
paid by Burns to Dr. Laurie at the manse of Loudoun,
ı burdened with misfortune he had resolved to leave his
ve land. Returning heart-sore and weary across the moor
Mossgiel, he composed the affecting lines—"The gloomy
t is gathering fast," which fitly express his melancholy
ı and forebodings at the time. The whole stretch of the
tiful country to the east and south-east is consecrated by
ıories of the poet, and some of the most stirring events in the
of our earlier Scottish heroes. Following the line of railway,
looking past Piersland, the last villa in London Road, and
lence of Alex. Walker, Esq., the turreted spire of Hurlford
:ch may be descried amid wreaths of smoke from the furnaces
.e Portland Iron Works of the Messrs. Baird. Looking south-
l, if the wind be favourable to the westerly drift of the smoke,
:oad to Mauchline can be traced till it is lost in a rift in the
ls, in the vicinity of which point is the far-famed homestead
Mossgiel hidden to the eye; as are also the town of Mauchline
the "Braes of Ballochmyle," a short distance beyond. The
here seen in the distance are those of Blacksidend in the
sh of Sorn, at the back of which the remote spurs of the Carrick
ı loom dimly on the horizon. Bringing the vision nearer, and
ing due south, immediately beyond the keeper's house in the
, the quaint gables of Braehead House are seen peeping from
· leafy environment. This, in Burns's time, was the residence
Ir. Paterson, Town Clerk, one of his most esteemed friends
correspondents. As the visitor enters the Park by way of
Bowling Green, a fine view of the façade of the house may be
, as also its stair-cased threshold which the poet must often
crossed. Immediately beyond, and to the right of the five-
lowed tenement facing the spectator, the chimneys of Tam
son's house may be seen rising above the trees. Further out,
mpse of the "the well-fed Irvine" is caught close to the lands
ellfield—another of the recreation grounds of Kilmarnock,
d by the Misses Buchanan. The manor-house, which is now
ic property, cannot fail to catch the eye amidst its clump of
nery. In this direction, keeping to the right of the Mauchline
way, is the locality of the farm of Lochlea, distant about six

miles. As the eye travels further west, the Craigie Hills come into view. The most conspicuous object here is the square tower of the Barnweill Monument to Wallace where tradition hath it he stood and witnessed the burning of the Barns of Ayr; and nearer, on the edge of the Caprington Woods on the banks of the Irvine, stood the "Bickering Bush" which long marked the spot, where, according to Blind Harry, Wallace first raised the banner of national independence. Behind the monument lies the old churchyard and Arcadian village of Craigie; and a short distance to the left, over the shoulder of the hill lie the village of Tarbolton, and the "Castle o' Montgomerie," so intimately connected with the early manhood of Burns, and the episode of Highland Mary. Near to Craigie also is Adamhill, the residence of "rough, rude, ready-witted Rankine," the locality of which can be more accurately noted by following the white line of road that winds up Craigie Hill. In the middle distance, and at the extremity of Kilmarnock are the church and village of Riccarton. The road emerging here, and wending towards the mansion-house of Treesbank (the residence of J. G. Campbell, Esq.) is the high-road to Ayr, to the right of which, embosomed in foliage, are seen Caprington Castle, the residence of W. C. S. Cunninghame, Esq., and the imposing mansion of Coodham, belonging to W. H. Houldsworth, Esq. The whole scene in this direction is most exhilarating, the charms of Nature in her noblest mood being enhanced by the palatial mansions and pleasure grounds of Newfield, Fairlie, Dankeith, Annanhill, Springhill and the residences of other county and local magnates. As the eye narrows its line of vision it again rests on the tall spires, the crowded chimneys, and beautiful suburbs of Auld Killie, at one time, like its compeers, so crooked and so narrow; now, as modern and pleasant as wide streets, fine buildings and spacious shops can make it. In the foregoing we have given a mere sketch of the extent and beauty of the view from the Monument. We have said nothing of places of interest closer at hand nor of the many natural beauties that surround the base of the Monument. These, the appreciative eye will not fail to note. In few places can so vast a panorama, or so picturesque a scene be enjoyed, and as it includes most of the places where Burns lived, suffered, and sang, it should be known and appreciated over the whole length and breadth of the land.

ACES IN KILMARNOCK CONNECTED WITH THE LIFE OF BURNS.

VING the Kay Park by the footway that runs past the rling Green, just as the visitor emerges from the railway ı, the Model Lodging-house stands on the opposite side of stream, in the vicinity of which was situated

THE HOUSE OF GAVIN TURNBULL,

of the Poet's literary cronies. On the height on the left, looking the Green, the front of Braehead House, as formerly rved, may be seen through the foliage. The ornamental nds to the right, behind and in front of the bowl-house, ı part of the nursery grounds of Messrs W. & T. Samson—firm that still represents that to which the famous sportsman nged.

TAM SAMSON'S HOUSE

ds directly opposite this entrance to the park, and cannot be ed by the visitor, the sign-board of the existing firm being ed to one of the angles of its western gable. The building ot much altered since the time of Burns. The level of the l has been changed, however, but the old line of highway to ichline, which here turned abruptly to the left and entered town by the Tankardha' Brae, may be made out by the ining wall on the old level. The kitchen and "spence" are shown as they existed in "Tam's" time. The latter is a -roofed room of no great dimensions, differing in no respect ı the ordinary parlour of that era, save in its connection with consecrated memories of genius. How often within its four ls must the table have been "set in a roar" by the sparkling of the Bard, and the broad humour and racy incident of the ting host! At the entrance door a stair to the right leads an upper room, which in former days was the "office," ctly underneath which was the wine cellar. The old stable out-buildings stand on the opposite side of the entrance t. Behind the house, the private garden and nursery grounds

extend southwards as formerly, affording a surprising scene of beauty and fertility so near the centre of such a large town. The spacious Duke Street which leads from the house to the Cross was in Burns's time a narrow lane. Fillan's statue of Sir James Shaw, a Kilmarnock man who rose to be Lord Mayor of London, occupies the centre of the market space, which has undergone much enlargement and improvement since Burns's day. The main thoroughfare, which is now by Portland Street and King Street, was then, to the north, by way of Foregate, Soulis Street, and High Street; and to the south by an abrupt bend through Waterloo Street across the Flesh Market Bridge, by Market Lane along Sandbed to the Netherton Holm. The Crossway led from Fore Street by Bank Street to the Laigh Kirk, at which point the narrow thoroughfares of Strand Street, College Wynd, and Nelson Street diverged.

"BEGBIE'S" INN

(now the Angel Hotel) still stands in Market Lane, the second opening to the left proceeding down King Street. In the *Ordination*, Burns relates that the worshippers in the Laigh Kirk were wont, between sermons, to troop

> "Aff tae Begbie's in a raw
> And pour Divine libations,"

in allusion doubtless to the single-file mode of progression rendered necessary by the contracted pathway across the Sandbed Bridge through "Miller's Close," which led to the desired shrine of Bacchus. Opening also in this direction by way of Nelson Street was one of the approaches to Kilmarnock House, the town residence of the Boyds—now the Industrial School. At the corner between King Street and Waterloo Street, the building, which is the property of James M'Kie, publisher, marks, approximately, the spot where stood

THE SHOP OF JOHN WILSON,

the famous "Wee Johnie," who unconsciously immortalised himself by giving to the world the first edition of the "obscure, nameless, Bard." The shop projected into King Street, and was swept away when that street was opened. The building, in which his printing-press stood, is a short way down Waterloo Street, in the narrow lane, leading to the old "Buck's Head," now known as the Star Inn Close. The exact locality is in the third flat of the pawnbroking establishment, presently occupied by Mrs Hannah. The press, which was of black birch, long stood neglected in one of the attics, and was at last broken up. Proceeding through the close, the visitor again emerges on the

Cross close to the ironmongery establishment of Messrs Thomas Stewart & Sons, in whose premises are included the shop and dwelling-house of John Goldie—that

"GOUDIE, TERROR O' THE WHIGS,"

of whose literary abilities Burns had such a high opinion, and with whose theological views he keenly sympathised. Next door was the house of Bailie Gregory, where Burns appears also to have been a frequent visitor. It must be considered as strange as unfortunate that tradition has preserved so little regarding

ROBERT MUIR, WINE MERCHANT,

the only one of all his Kilmarnock friends who seems to have been enshrined in Burns's "heart of hearts," for he speaks of him, along with his father and Highland Mary, as one whose society would, to him, form one of the delights of the future existence. His admiration for the Poet, and, by inference, his social status, may be inferred from the fact that he subscribed for seventy-two copies of the first edition, and forty of the second. His house was situated somewhere in Fore Street, but there is no record of his place of burial.

THE LAIGH KIRK

stands on the other side of the Cross in Bank Street, into which the tower and its basement projects—the only part that remains of the ancient shrine of St. Marnock. From the conformation of the lower part of this structure it is evident that it originally abutted on the stream, and tradition avers that the ground floor was often used as a prison, probably before the erection of the Tolbooth, the site of which is preserved by the tablet in the causeway opposite the door of the Burns Tavern, to the memory of John Nisbet, a Covenanting hero, who was there hanged. In the poem of *The Ordination*, Burns reviews the internal history of the Laigh Kirk from the time of the Rev. William Lindsay in 1764 to that of the Rev. James Mackinlay, who was his contemporary, and died in 1841, at the advanced age of 85. The "Old Light" satires of the Poet in connection with the divines of the Laigh Kirk are so well known that no details are here necessary. It must be considered a curious coincidence that the three individuals mentioned in the first verse of Tam Samson's elegy (to quote the words of Mr M'Kay, the historian of Kilmarnock) "are buried so near each other, that they all occupy one spot in the churchyard, as they do one stanza in the poem—their dust being separated by only a few inches of ground." The spot is

situated at the western angle of the north gable of the pr modern erection. In a straight line and close to the north of the churchyard is the burying place of Mr Paterson, town-clerk, before referred to. There are other intere memorials in the Laigh Kirk, but leaving these and proce up Portland Street, and a short way along East George Stre where it intersects Back Street, will be found the locality o

SANDY PAITRICK'S TAVERN,

a great resort of Burns and his Kilmarnock friends, and local celebrities and lovers of out-door pastimes. The site c Bowling Green which once existed in its vicinity is now occ by the George Hotel and part of West George Street. A distance northward and between Soulis Street and Back S is the

HIGH CHURCH

and Burial-Ground, in which repose the ashes of John W Burns's publisher, whose tomb-stone has recently been reno by his sympathising successor, Mr James M'Kie. John Ru the "Rumble John," and "Black Jock" of the poet was ord to this church in 1774 as successor to the Rev. James Olip who also appears in the satires along with Mr Moodie of

RICCARTON CHURCH,

which is situated about a mile down the Holm, across the Ir whose channel forms the boundary between Cunninghame Kyle. This church is placed upon an elevated knoll visib a long distance up the Irvine valley, and is the most prom object in the middle distance in the south-west view fro Monument. The

CHURCH OF FENWICK,

whose charge is an offshoot from the Laigh Kirk, lies abou miles in a northerly direction on the highway to Glasgow along with many other places of interest, it scarcely comes in the compass of a description of Kilmarnock. These loc are of easy access from the town, and can all be visited b admirers of Burns almost within the limits of a long summe

THE MONUMENT AND STATUE.

IT was long matter of surprise that no Monument existed in Kilmarnock to the memory of Burns, notwithstanding its intimate connection with the earlier period of his career, and the fact that from its provincial press was issued the first edition of his immortal poems. In the year 1872, the proposal to erect a Statue in Glasgow by shilling subscriptions, gave an impetus all over the west of Scotland to the latent admiration for our national poet, which required only the slightest touch to be called into unprecedented and enthusiastic activity. The credit of originating the movement in Kilmarnock is due to Mr James M'Kie, publisher, a most ardent and life-long admirer of the Bard, from whose press have issued the Kilmarnock Popular Edition, and a *fac simile* reprint of the first edition, which has since become one of the curiosities of Burnsiana literature. The movement, however, was not brought before the public till the Burns Anniversary of 1877, when a public demonstration, presided over by Provost Sturrock, was held in the hall of the George Hotel, Mr Andw. Turnbull, president of the Burns Club, being croupier. The meeting in point of number, influence, and enthusiasm surpassed anything similar ever held in Kilmarnock. The resolution to erect a Statue of Burns in the town was unanimously adopted, and a committee appointed to carry out the proposal without delay. So liberal and hearty was the response that in a few months, the committee found themselves in possession of a fund far exceeding their most sanguine hopes, and which, before the close of the year, had reached the handsome figure of £2055. It was then resolved to erect an ornamental building for the reception of the Statue, the actual cost of which was over £1600. The memorial stone was laid by R. W. Cochran-Patrick of Woodside, M.P., on September 14th, 1878, in presence of thousands of spectators and representative deputations from the various orders and trades. The architect was Mr R. S. Ingram, Kilmarnock. The design is Gothic, and the building consists of two storeys and a tower, the entire height being 75 feet. Premiums of £50 and £25 were then offered for the two best models of a Statue, and public competition invited.

Out of twenty-one models exhibited, that of Mr W. G. Stevenson, sculptor, Edinburgh, was accepted by the committee. It was completed on August 2nd, 1879, and unveiled by Col. Alexander of Ballochmyle, M.P., on Saturday, 9th August, 1879, before the largest assemblage of people that the burgh perhaps ever witnessed. The whole of the town was *en fête*, and the procession to the park was most imposing. The Statue is of Sicilian marble, and is eight feet high. As a likeness it follows the Nasmyth portrait, the fidelity to which is most striking in the profile. The figure is arrayed in the tight-fitting coat and knee breeches of the period. The pose is dignified and graceful, and represents the Poet in the moment of inspiration about to commit his melodious thoughts to writing. On the whole, it is universally acknowledged to be the best realisation of the Poet that has yet been attempted. A silver medal for the best commemorative poem on the occasion of the unveiling ceremony was won by Alexander Anderson, the "Surfaceman," and a similar acknowledgement was awarded to Alexander G. Murdoch of Glasgow. A banquet, in the George Hotel, attended by upwards of 150 gentlemen, fitly concluded one of the most successful movements, in every respect, ever inaugurated in honour of Robert Burns.

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